

365 ALBUMS A YEAR *Yes, we do take a day off on February 29th*



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Day 356: Bilal – Airtight's Revenge (2010)

Written by 365AAY on October 9th, 2010



by Abid

"Airtight's Revenge" is where it has all finally come together for the enigmatic crooner known as Bilal. While he certainly had two stunning albums worth of work under his belt, one of them was tragically shelved due to leakage and the other one was released nine years ago. Even with all that, Bilal doesn't just stick to what he does best, but successfully surpasses that bar set on his Soulquarian-produced debut. This album is jam packed with exploration of dark themes of solitude, turmoil, and emotional conflicts, all mitigated by subtle inferences to a positive light that seems to be peering through the veil of his career. No its not a reintroduction of any kind, not as long as Bilal's signature anguished falsetto is featured, but its most definitely a rekindling of a flame that has been dwindling overlong.

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Day 354: Gayngs – Relayted (2010)

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by Kevin

Warning: This will be less of a review of Gayngs excellent 'Relayed', and more of a pseudo character-study on its' relation to a supposed or implied irony. Here's a short review if you don't want to read further: 'Cry' and 'The Last Prom On Earth' are treasures, and the rest of the album contains sparse soul and painfully great 'eighties' grooves. All of the songs are much better than they had to be. Now that I've got that out of the way, let's begin. Gayngs is a twenty plus member collective filled with members of The Rosebuds, Megafaun, Solid Gold, and yes, among others, Bon Iver, including 'indie' superstar Justin Vernon. If you are at all familiar with any of these bands' music, 'Relayed' is a very puzzling but worthwhile album.

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Day 353: Yutaka – Love Light (1981)

Written by 365AAY on October 6th, 2010



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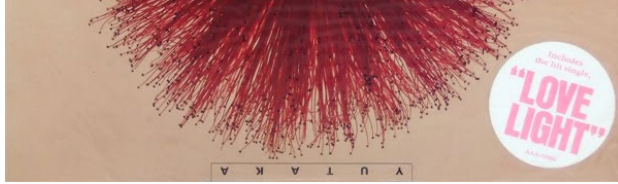


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S P O N S O R S



by Phil

The mere mention of smooth jazz activates the gag reflexes in many. The promise of it containing some oriental elements probably does not do much to increase willingness to listen to it. However, Japanese pianist Yutaka Yokokura's debut is just that. An album that seems to be the brainchild of smooth jazz and jazz fusion legend David Grusin, on which his signature slick jazz-funk sound is oh so present, but augmented by Japanese tradition, both in instrumentation with the featuring of koto, biwa and shakuhachi, and in melody. The results are shockingly good. "Love Light" garnered an American release in 1981 due to its corny title duet between Yutaka himself and Patti Austin which was a typical poppy R&B tune circa 1978 that was understandably well accepted by the American market. It's safe to say, though, that I would not be recommending this album if the rest of it sounded like its moderately successful hit. The more impressive material comes in the form of the rest the six, mostly instrumental, and certainly less pop oriented songs.

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Day 352: Clinic – Do It! (2008)

Written by 365AAY on October 5th, 2010

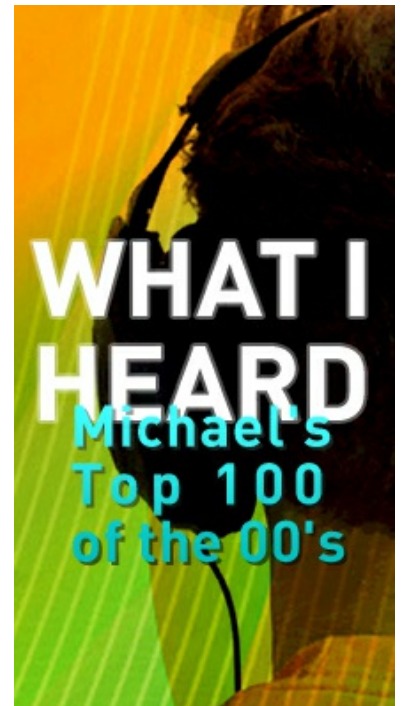


by Dareen

Clinic has always been a band that has taken a different approach on music. Rather than focusing more on the lyrical content, and the impressiveness of harmonies, they more so focus on the actual rhythm and sound of their orchestration. Clinic has established their own style and their own sound; mind you this has worked for them in the past, and most certainly on their fifth album release Do It! Although it's brimming with influences, it's easy to say that no other album sounds like this. No other artist fully embodies the essence that is Clinic.



M O R E O N 3 6 5



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Day 351: Tricky – Maxinquaye (1995)

Written by 365AAY on October 4th, 2010



by Arika

At first, it might seem strange that an album like *Maxinquaye*, a highly sexual, textured piece of work, was named after Tricky's late mother. *Maxinquaye* is rife with old fashioned sexual tension, offered by Tricky and his then-girlfriend, the sultry Martina Topley-Bird. Jungle beats undulate underneath all of the breathiness and sensuality, and the two sing and speak rather unambiguously about what goes on in their private world. That doesn't quite inspire maternal gratitude, but if you listen to *Maxinquaye* for a while, it becomes clear that Tricky dedicated this album to his mother simply because it's such top-notch work.

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Day 350: Emperor – Anthems To The Welkin At Dusk (1997)

Written by 365AAY on October 3rd, 2010



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by Michael

When Emperor released their debut album, “In The Nightside Eclipse,” in 1994, Norwegian black metal had arguably already ascended to its peak in terms of publicity and maybe even artistry, depending on who you ask. By that point, Varg Vikernes of Burzum had murdered Mayhem bandmate and scene ringleader Euronymous in an act worthy of overwhelming any musical consensus, although Mayhem’s much-delayed landmark debut “De Mysteriis Dom Sathanas” was itself released in 1994. Emperor’s own debut brought a seminal symphony to the genre in an unprecedented step, but what is even more miraculous is that possibly their greatest material didn’t arrive until 1997. Anthems To The Welkin At Dusk is one of the finest metal albums laid to tape.

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Day 349: Blame One – Days Chasing Days (2009)

Written by 365AAY on October 2nd, 2010



by Abid

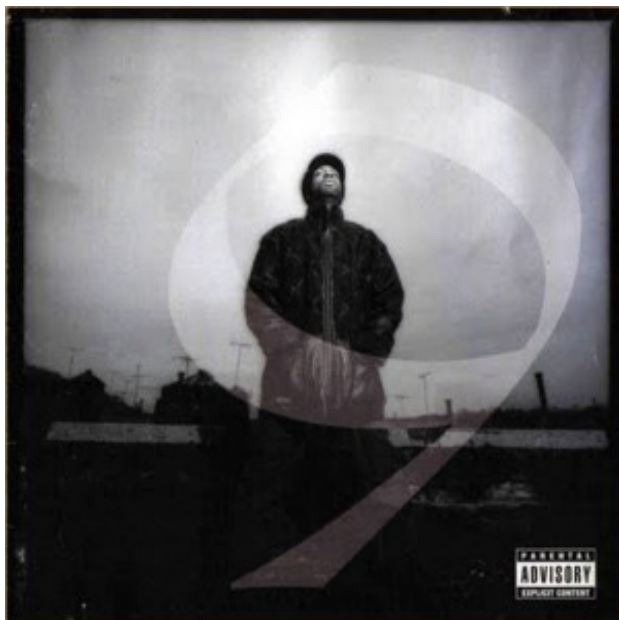
Straight quality underground Hip-Hop right here. “Days Chasing Days” represents the upper crust of what the sub genre has to offer in terms of production value, thematic elements, and overall consistency. A star studded (in underground terms) list of producers that includes Exile, [Black Milk](#), and Oh No among others who contribute production for a skillful and introspective emcee by the name of Blame One. Now even though I described this as the upper crust, this is not the kind of album that bubbles up to the surface. I would say it comfortably gears itself to the rap fans that know exactly what they want when they’ve taken the time to look up an album. So it offers little in the way of filler, and stays consistently providing introspective and hardcore material.

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Day 348: Nine – Cloud 9 (1996)

Written by 365AAY on October 1st, 2010



by Charles

It's no secret that back in the 90's there was many, many great hip-hop albums released in the East, or more specifically, in New York. Great quality along with the considerably good popularity they had keeps them played and mentioned today, but that isn't the case with all the gems from that period. Unfortunately, partly because of financial problems with the label and bad promotion, Nine is rarely mentioned, played, or even put in lists regarding 90's hip-hop. With a grittiness similar to Wu-Tang's and a style reminiscent of [Jeru the Damaja](#)'s, the dark and raw "Cloud 9" strongly deserves to be considered a classic.

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